



States and Variations: Prints by Jasper Johns

National Gallery of Art, Washington
March 11–October 28, 2007

In printmaking, I think it would be perfectly reasonable never to destroy the images on the plates and stones, and always to have them available for use in new works, new combinations.

JASPER JOHNS, 1978

Jasper Johns was born in Augusta, Georgia, in May 1930. His desire to be an artist dates to his childhood, which he spent in several rural South Carolina towns. Johns studied art for three semesters at the University of South Carolina before moving to New York in 1949. There he attended classes at Parsons School of Design and worked at a variety of odd jobs before serving in the army during the Korean War, including a period in Japan. When he returned to New York in 1953, Johns engaged with contemporary philosophy, poetry, music, and dance, and he immersed himself in the visual arts, undertaking an intellectual as well as a visual pursuit. In January 1958, marking his first solo New York exhibition, his painting *Target with Four Faces* (1955) was featured on the cover of *Artnews* magazine, thrusting this virtually unknown artist into the public view. A master in many media, Johns is a printmaker of immense curiosity and skill. Since 1960 when he made his first **LITHOGRAPHS** (see Glossary), he has added **ETCHING**, **SCREENPRINT**, and other techniques to his repertoire, and he has completed more than three hundred **EDITIONS**.

The focus of this exhibition is Johns' *1st Etchings, 2nd State*, a portfolio of thirteen **PRINTS** that was published in 1969. The portfolio includes a title page and two versions each of six motifs: *Ale Cans*, *Flag*, *Flashlight*, *Light Bulb*, *Paint Brushes*, and *o through 9*, a configuration of superimposed numerals. Employing drawing and photographic processes, *1st Etchings, 2nd State* adds to Johns' meditation on the interactions of representation and abstraction. By 1969 he had established his practice of repeatedly examining—in paintings, sculpture, drawings, and prints—these and other “found” objects that he has referred to as “things the mind already knows.” Although carefully rendered, his objects make no attempt to fool the eye.

The present exhibition, divided into three sections, highlights Johns' re-examination of motifs through his variation of composition, material, and technique. The first section includes early images of four of the portfolio motifs; the second section exhibits prints and **PROOFS** from *1st Etchings, 2nd State*; the final section displays works postdating the portfolio that incorporate its imagery.

Further highlighting the role of theme and variation in Johns' prints are annotated **WORKING**, **STATE**, and **COLOR TRIAL PROOFS** on display throughout the exhibition. They are selected from the National Gallery of Art's recent and ongoing acquisition of the artist's personal collection of proofs for his print editions, assembled throughout his career. Documenting changes he made before achieving the final images, they provide additional, nuanced insight into Johns' artistic

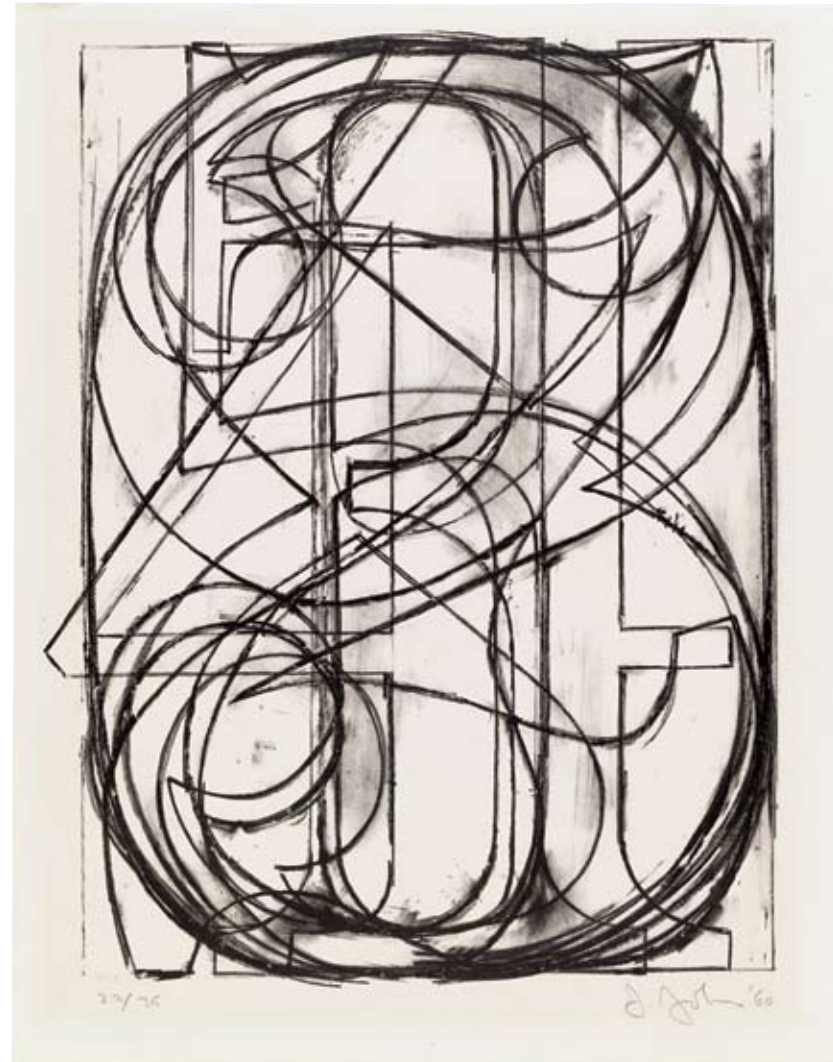


FIG. 1 o through 9,
1960 (no. 13)

process. Johns has frequently examined parts or fragments of systems or situations in relation to their totalities, and proofs that are fragments of an edition image offer a unique opportunity to consider this aspect of his method. While any of the proofs may be considered as individual works, when they accompany a related edition **IMPRESSION** they reveal that image's evolution and contribute to our understanding of the multifaceted nature of Johns' project.

State proofs and proofs that experiment with color differ from the editions in both subtle and substantial ways. Sumptuous working proofs with hand-drawn additions reveal the spontaneity that plays an important, somewhat underappreciated, role in Johns' art. Some proofs show alternatives to the editions that are equally coherent and "finished."

Many printing processes reverse the drawn image, as demonstrated by the lithographic drawing of an American flag on a slab of Bavarian limestone (seen in reverse of the print) (no. 3), displayed in a case with a rare proof taken from it (no. 2). Image reversal is also characteristic of **INTAGLIO** and **RELIEF** processes. This indirectness of printmaking, as well as its capacity to generate multiple variant examples of an image, is sympathetic to Johns' urge to revisit and manipulate iconography, materials, and processes in new and highly original combinations. He takes full advantage of the inherent potential of printmaking techniques to reverse and duplicate images, printing from his **MATRICES** in radically differing ways, as prints on view in this exhibition demonstrate. Often setting his matrices aside after an edition is completed, sometimes for years, Johns then later reworks them for a new edition. He makes changes in the medium, in the quantity and character of drawn marks, and in the selection of which surfaces to print—for example, the intaglio or relief levels in etching. He also makes deliberate choices in the glossy or matte properties, transparency, and colors of ink; in the size, weight, texture, and color of paper; and in the amount and placement of hand and press pressure during inking and printing respectively. With each variation, Johns presents a new set of circumstances to be acknowledged and accounted for.

Johns made all the prints and objects in the exhibition at three publishing workshops—Universal Limited Art Editions (ULAE) on Long Island, Gemini G.E.L. in Los Angeles, and Simca Print Artists in Manhattan (now closed), working in collaboration with professional printers and craftsmen who contributed to the proofing process and printed the editions. According to printer Timothy Isham (conversation with author, 7 April 1983), "Jasper understands the techniques and processes he uses about as well as the printers. . . . You can see that he knows what he wants to do and that he works with every aspect of the situation to make it what he wants."

SECTION 1: Objects

This section introduces lithographic versions of four of the six motifs in *1st Etchings*, *2nd State*—*Ale Cans*, *Flag*, *o through 9*, and *Light Bulb*. The first three are presented in their initial printed versions. *Flag I* and *o through 9* are among Johns' earliest prints, and they reveal his experimental vigor as he undertook a new process, using lithographic crayon to draw the linear *o through 9* (fig. 1) and a liquid ink called tusche to create rich washes in *Flag I* (no. 1). Although this section presents early print versions of these objects, Johns had already been exploring these motifs in other media: *Flag* first appeared in a 1954–1955 painting; *Light Bulb* and *o through 9* appeared in drawings of 1957 and 1959–1960, respectively (although numerals organized as a grid date even earlier); and *Ale Cans* was introduced as sculpture in 1960, in both plaster and painted bronze versions. *Flashlight* and *Paint Brushes*, first made as sculpture in 1958 and 1960, respectively, are not represented in this section. They entered Johns' print oeuvre in the 1968 portfolio entitled *1st Etchings*, which preceded *1st Etchings, 2nd State*.

State and color trial proofs for *Ale Cans* suggest ways the National Gallery's collection of Johns' annotated proofs illuminate the artist's achievements, and show that testing visual possibilities and recording them in proofs are integral



FIG. 2 *Ale Cans*, trial proof, 1964 (no. 4)

to Johns' printmaking process. In the first of two linear trials (fig. 2), Johns' characteristic hatching, squiggles, and outlines define *Ale Cans* and its surrounding space, unbounded by the loosely defined broken line that subsequently encloses a portion of the field. One color variant, lacking the red and green details on the label (fig. 3), shows *Ale Cans* emerging more vividly from the background than in the edition impression (fig. 4). In another proof (no. 7), the object appears more muted.

Light Bulb (no. 19), in a configuration different from the image Johns included in *1st Etchings, 2nd State*, relates to two sculptures of 1960–1961: *Untitled*, in plaster and wire, and *Bronze*, in bronze. The edition impression is exhibited with five variants: in two of them (nos. 16, 17) Johns experimented with expressive, metallic colors that suggest he was considering how best to convey the character of bronze. The printing order of black and gray in another proof (no. 18) is reversed in the final version, though the subtle, neutral hues are retained.



FIG. 3 *Ale Cans*, trial proof, 1964 (no. 6)

SECTION 2: 1st Etchings, 2nd State

The title *1st Etchings, 2nd State* declares the technique Johns used to create the prints (etching); it also indicates that they are the first series he completed using this process and informs us that these are the second versions (states) of the images. Such specificity and precision are central to Johns' approach to his work in all media. His clarity requires a viewer to make an equally careful reading of the art in order to grasp the distinctive nature of individual but related prints that initially may look identical.

In this section, each sheet from the *1st Etchings, 2nd State* portfolio is accompanied by related proofs that document many of Johns' decisions while developing the series. Also on view are trial proofs (1967–1968) for *1st Etchings*. The *1st Etchings, 2nd State* portfolio used the same copperplates employed in *1st Etchings*. Many proofs from this earlier version included here are close to the edition impressions, but use different papers.

In addition to the title page images (nos. 22, 23), *1st Etchings* and *1st Etchings, 2nd State* include both a hand-drawn, etched representation and a **PHOTOENGRAVED** image of *Ale Cans*, *Flag*, *Flashlight*, *Light Bulb*, *Paint Brushes*, and *o through 9*. *Flag* and *o through 9* are derived from sculptural reliefs, and the others were preceded



FIG. 4 *Ale Cans*, 1964 (no. 8)

FIG. 5 *1st Etchings*:
Flag, trial proof,
1967 (no. 44)



FIG. 6 *1st Etchings*,
2nd State: *Flag*,
1967/1969 (no. 45)



by freestanding three-dimensional sculpture, all dating between 1958 and 1961. In *1st Etchings*, the drawn and photoengraved images of each object are printed together on a single sheet, whereas in *1st Etchings, 2nd State*, the plates are printed individually, doubling the number of prints.

In addition to separating the drawn and photoengraved images in *1st Etchings*, Johns reworked all of that portfolio's copperplates to produce *1st Etchings, 2nd State*. (Although *1st Etchings* is not titled *1st Etchings, 1st State*, the prints essentially became "first states" [fig. 5] once the second portfolio was made.) For the second states, Johns added **AQUATINT** or **OPEN-BITE** areas to all the **LINE ETCHINGS** (fig. 6) and added etched lines and open-bite fields to the photoengravings. Throughout this process, printer Donn Steward made proofs that enabled the artist to evaluate the changes he was making.

The assembled proofs for the two portfolios show many of Johns' concerns as he developed each series. In a proof for *1st Etchings: Lightbulb* (no. 32), the drawn lightbulb is in reverse orientation from that in the published image; ultimately, for the edition, it was redrawn on a different plate. Three proofs for *1st Etchings: Paintbrushes* (nos. 36–38) show that Johns experimented with different placements for the etched and photoengraved plates, layering them atop one another in two examples and eventually setting them adjacent to each other on the page.

Variations in ink colors and tonalities, as well as in paper formats, textures, and sizes, are some of the differences that can be noted among the edition impressions and proofs. The **CANCELLATION PROOF** of the *Flashlight* photoengraving (no. 30) was printed after the edition to indicate that no more impressions were to be made, although Johns eventually did incorporate the cancellation image in *Decoy* and *Decoy II*, on view in the next section.



FIG. 7 Savarin, trial proof, 1977 (no. 61)

SECTION 3: Objects Revisited

Later works incorporating motifs from *1st Etchings, 2nd State* are on view in this section, showing some of Johns' subsequent explorations of relationships among these images and other materials and processes, as seen, for example, in *Savarin* (fig. 7). Introduced here are other print media Johns had been exploring—screenprint (*Flags I*, no. 47) and **MONOTYPE** (*Savarin*, no. 63)—as well as his first uses of **OFFSET LITHOGRAPHY** (*Decoy*, no. 55; *Decoy II*, no. 60; and *Two Flags*, no. 48). Unique working proofs in this section include *Light Bulb* (fig. 8) and *o through 9* (fig. 9), both of which are so extensively redrawn in chalk that their tactile properties more readily evoke a drawing than a printed image.

Among the most distinctive works are *Flag* (no. 49) and *Numerals, o through 9* (no. 53) from a group of six *Lead Reliefs* Johns made in collaboration with the technologically oriented staff at Gemini about the same time he completed *1st Etchings, 2nd State*. For the reliefs, thin sheets of lead, of a dull, unpolished finish that corresponds to the gray hues associated with Johns' art, were placed in molds made from the artist's carefully manipulated wax and plaster models and converted into relief images using a hydraulic press. The fragile embossed sheets were then mounted on rigid surfaces for stability.

In 1971, *Decoy* (fig. 10) marked the first of only two instances in which Johns made a print first and followed it with a painting based on the image. A photograph of an actual Ballantine can is at the center of this elaborate nineteen-color



FIG. 8 *Light Bulb*, working proof, 1976 (no. 50)



FIG. 9 *o through 9*, working proof, 1978 (no. 54)

offset lithograph, and the relief surfaces of the **CANCELED** photoengraved plates from *1st Etchings, 2nd State* have been transferred to a lithography matrix and printed as a frieze across the bottom.

One of the *Decoy* proofs (no. 57), printed in black, defined all the major elements and determined the placement of subsequent colors. Other proofs show subtle variations in both composition and color, including one that is extensively reworked in crayon, wash, color pencil, paint, and chalk (fig. 11). A group of *Decoy* proofs in which the frieze had been too lightly printed was set aside and excluded from the published edition. In 1973 these became *Decoy II* (no. 60) when the artist reworked them, adding seven new matrices.

All the works in this exhibition were made more than two decades ago. Today Jasper Johns remains committed to making prints, creating multiple original works of art that mine the distinctive coordination of iconography, method, and material with the fresh vision and experimental impulse that mark this earlier work. Employing traditional techniques used by Rembrandt (etching) and Goya (etching and lithography) centuries ago, as well as the more modern photoengraving and screenprint processes, Johns continues to challenge his viewers, as he challenges himself, to reconsider the boundaries and meanings of representation and abstraction.

FIG. 10 *Decoy*, 1971
(no. 55)



FIG. 11 *Decoy*,
working proof,
1971 (no. 56)



GLOSSARY

AQUATINT: an **ETCHING** process for which a powdery acid-resist is adhered to a copperplate in its entirety or selectively, to create image areas with a granular surface.

CANCELED PLATE: a **MATRIX** that physically has been marked, for example with an X across the surface. A **CANCELLATION PROOF** documents that no further **EDITION IMPRESSIONS** can be printed.

COLOR TRIAL PROOF: a proof in which color varies from the **EDITION**.

EDITION: the total number of virtually identical **IMPRESSIONS** of an image printed from a **MATRIX**. For modern **PRINTS**, the edition number is often documented by a fraction: 2/10, for example, indicates the print is number two from an edition of ten.

ETCHING: processes in which an image is made by the corrosive action of acid on a metal plate, traditionally copper. For a **LINE ETCHING**, the image is drawn on the copperplate with a sharp tool through an acid-resist ground. Tonal methods include **AQUATINT** and **OPEN-BITE**.

IMPRESSION: an individual **EDITION PRINT** OR **PROOF**.

INTAGLIO: an umbrella term for techniques (including **ETCHING**, **AQUATINT**, **OPEN-BITE**, and **PHOTOENGRAVING**) in which the image is either physically incised or chemically etched into the **MATRIX**. For printing, recessed lines and areas are filled with ink for transfer to paper: the deeper the recesses, the darker the line or area. The unetched surface may be inked and printed to produce a **RELIEF** print.

LITHOGRAPHY: a printing method in which a grease drawing on Bavarian limestone or a special metal plate is fixed with dilute nitric acid and gum arabic. To print, the surface is dampened with water, which is repelled by the grease drawing. The surface is then rolled with ink, which adheres only to the drawn marks, which are then transferred. For **OFFSET LITHOGRAPHY**, the grease image is transferred from the **MATRIX** to an

intermediate surface and then to paper, a double reversal that prints the image as it was drawn rather than in reverse.

MATRIX: the surface that carries an image to be printed. Printmaking techniques are defined by the matrix used and the manner in which it carries ink. Multicolor prints usually require multiple matrices.

MONOTYPE: a process in which a unique image, drawn and/or painted onto a smooth surface such as a sheet of plastic, is transferred to paper. No physically or chemically treated **MATRIX** is involved, but additional ghost images, each paler than the previous one, may be printed.

OPEN-BITE: an **ETCHING** process in which acid corrodes open areas of the copperplate that then print as a mottled tone, lacking the granular character of **AQUATINT**.

PHOTOENGRAVING: an **ETCHING** process in which a halftone image is photographically transferred to the metal plate and “bitten” before printing.

PRINT: an original work of art produced in multiple identical **IMPRESSIONS** made by transferring ink from a **MATRIX** onto paper, usually using a printing press specific to the process.

PROOF: an **IMPRESSION** printed while developing an image, including **STATE**, **COLOR TRIAL**, and **WORKING** proofs.

RELIEF: a process in which the unetched or uncut (raised) surface of a **MATRIX** is inked and printed.

SCREENPRINT: a stencil process in which the image is applied to a screen. Ink is then forced onto paper through the mesh areas not covered by the stencil.

STATE: a stage during the development of an image, documented by a **PROOF**.

WORKING PROOF: a proof with hand-drawn or painted additions.

CHECKLIST

NOTE: Unless otherwise specified, all edition impressions published by Universal Limited Art Editions (ULAE).

SECTION 1 Objects

- 1 *Flag I*, 1960
lithograph, edition 20/23
National Gallery of Art, Washington, Rosenwald Collection
- 2 *Flag*, 1967
lithograph, trial proof
National Gallery of Art, Washington, Gift of the Artist and ULAE in honor of Jane Meyerhoff
- 3 *Flag*, 1967
drawing in lithographic crayon on Bavarian limestone
National Gallery of Art, Washington, Gift of the Artist and ULAE in honor of Jane Meyerhoff
- 4 *Ale Cans*, 1964
lithograph, trial proof
National Gallery of Art, Washington, Patrons' Permanent Fund
- 5 *Ale Cans*, 1964
lithograph, trial proof
National Gallery of Art, Washington, Patrons' Permanent Fund
- 6 *Ale Cans*, 1964
lithograph, trial proof
National Gallery of Art, Washington, Patrons' Permanent Fund
- 7 *Ale Cans*, 1964
lithograph, trial proof
National Gallery of Art, Washington, Patrons' Permanent Fund
- 8 *Ale Cans*, 1964
lithograph, edition 29/31
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, DC
- 9 *o through 9*, 1967
lithograph, trial proof
National Gallery of Art, Washington, Patrons' Permanent Fund
- 10 *o through 9*, 1967
lithograph, trial proof
National Gallery of Art, Washington, Patrons' Permanent Fund
- 11 *o through 9*, 1967
lithograph, trial proof
National Gallery of Art, Washington, Patrons' Permanent Fund

- 12 *o through 9*, 1967
lithograph, edition 46/50
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, DC
- 13 *o through 9*, 1960
lithograph, edition 22/35
National Gallery of Art, Washington, Rosenwald Collection
- 14 *Light Bulb*, 1966
lithograph, trial proof
National Gallery of Art, Washington, Patrons' Permanent Fund
- 15 *Light Bulb*, 1966
lithograph, trial proof
National Gallery of Art, Washington, Patrons' Permanent Fund
- 16 *Light Bulb*, 1966
lithograph, trial proof
National Gallery of Art, Washington, Patrons' Permanent Fund
- 17 *Light Bulb*, 1966
lithograph, trial proof
National Gallery of Art, Washington, Patrons' Permanent Fund
- 18 *Light Bulb*, 1966
lithograph, trial proof
National Gallery of Art, Washington, Patrons' Permanent Fund
- 19 *Light Bulb*, 1966
lithograph, edition 35/45
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, DC

SECTION 2 1st Etchings, 2nd State

- 20 *1st Etchings [Flag, Flashlight, Numbers]*, 1968
photoengraving, trial proof
National Gallery of Art, Washington, Patrons' Permanent Fund
- 21 *1st Etchings, 2nd State [Ale Cans, Flag, Flashlight, Light Bulb, Paint Brushes, o through 9]*, 1969
photoengraving, etching, and open-bite, trial proof
National Gallery of Art, Washington, Patrons' Permanent Fund
- 22 *1st Etchings, 2nd State: Title Page*, 1969
etching and open-bite, trial proof
National Gallery of Art, Washington, Patrons' Permanent Fund

- 23 *1st Etchings, 2nd State: Title Page*, 1967/1969
etching and aquatint, edition 23/40
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, DC
- 24 *1st Etchings: Ale Cans*, 1968
etching and photoengraving, trial proof
National Gallery of Art, Washington, Patrons' Permanent Fund
- 25 *1st Etchings, 2nd State: Painted Bronze*, 1967/1969
photoengraving and etching, edition 23/40
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, DC
- 26 *1st Etchings, 2nd State: Ale Cans*, 1969
etching and aquatint, trial proof
National Gallery of Art, Washington, Patrons' Permanent Fund
- 27 *1st Etchings, 2nd State: Ale Cans*, 1967/1969
etching and aquatint, edition 23/40
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, DC
- 28 *1st Etchings: Flashlight*, 1967
etching and photoengraving, trial proof
National Gallery of Art, Washington, Patrons' Permanent Fund
- 29 *1st Etchings, 2nd State: Flashlight*, 1967/1969
etching and aquatint, edition 23/40
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, DC
- 30 *1st Etchings, 2nd State: Flashlight*, 1969
photoengraving and etching, cancellation proof
National Gallery of Art, Washington, Patrons' Permanent Fund
- 31 *1st Etchings, 2nd State: Flashlight I*, 1967/1969
photoengraving and etching, edition 23/40
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, DC

- 32 *1st Etchings: Lightbulb*, 1967
etching and photoengraving, trial proof
National Gallery of Art, Washington, Patrons' Permanent Fund
- 33 *Light Bulb*, 1967
etching and open-bite, artist's proof 1/4
Collection of the artist
- 34 *1st Etchings, 2nd State: Light Bulb*, 1967/1969
etching and aquatint, edition 23/40
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, DC
- 35 *1st Etchings, 2nd State: Light Bulb I*, 1967/1969
photoengraving and etching, edition 23/40
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, DC
- 36 *1st Etchings: Paintbrushes*, 1968
etching and photoengraving, trial proof
National Gallery of Art, Washington, Patrons' Permanent Fund
- 37 *1st Etchings: Paintbrushes*, 1968
etching and photoengraving, trial proof
National Gallery of Art, Washington, Patrons' Permanent Fund
- 38 *1st Etchings: Paintbrushes*, 1968
etching and photoengraving, trial proof
National Gallery of Art, Washington, Patrons' Permanent Fund
- 39 *1st Etchings, 2nd State: Painted Bronze*, 1967/1969
photoengraving and open-bite, edition 23/40
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, DC
- 40 *1st Etchings, 2nd State: Paint Brushes*, 1967/1969
etching and aquatint, edition 23/40
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, DC
- 41 *1st Etchings: Numbers*, 1968
etching and photoengraving, trial proof
National Gallery of Art, Washington, Patrons' Permanent Fund

- 42 *1st Etchings, 2nd State: o through 9*, 1967/1969
photoengraving and etching, edition 23/40
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, DC
- 43 *1st Etchings, 2nd State: Numbers*, 1967/1969
etching and open-bite, edition 23/40
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, DC
- 44 *1st Etchings: Flag*, 1967
etching, trial proof
National Gallery of Art, Washington, Patrons' Permanent Fund
- 45 *1st Etchings, 2nd State: Flag*, 1967/1969
etching and open-bite, edition 23/40
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, DC
- 46 *1st Etchings, 2nd State: Flag*, 1967/1969
photoengraving and etching, edition 23/40
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, DC

SECTION 3 Objects Revisited

- 47 *Flags I*, 1973
screenprint, artist's proof 3/7
Published by Jasper Johns and Simca Print Artists, Inc.
National Gallery of Art, Washington, Robert and Jane Meyerhoff Collection (at exhibition entrance)
- 48 *Two Flags*, 1972
lithograph, trial proof
Collection of the artist, on deposit, National Gallery of Art, Washington
- 49 *Lead Relief: Flag*, 1969
embossed lead
Published by Gemini G.E.L.
National Gallery of Art, Washington, Gift of Gemini G.E.L.
- 50 *Light Bulb*, 1976
lithograph, working proof with chalk additions
Collection of the artist
- 51 *Flashlight*, 1976
lithograph, working proof with crayon additions
Collection of the artist
- 52 *o through 9*, 1978
lithograph, working proof with chalk additions
Collection of the artist
- 53 *Lead Relief: Numerals*, *o through 9*, 1969
embossed lead
Published by Gemini G.E.L.
National Gallery of Art, Washington, Gift of Gemini G.E.L.
- 54 *o through 9*, 1978
lithograph, working proof with chalk additions
Collection of the artist
- 55 *Decoy*, 1971
lithograph with die cut, edition 32/55
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, DC
- 56 *Decoy*, 1971
lithograph, working proof with crayon, wash, color pencil, paint, and chalk additions
National Gallery of Art, Washington, Patrons' Permanent Fund
- 57 *Decoy*, 1971
lithograph, trial proof
National Gallery of Art, Washington, Patrons' Permanent Fund
- 58 *Decoy*, 1971
lithograph, working proof with watercolor, paint, and crayon additions
National Gallery of Art, Washington, Patrons' Permanent Fund
- 59 *Decoy*, 1971
lithograph, trial proof with die cut
National Gallery of Art, Washington, Patrons' Permanent Fund
- 60 *Decoy II*, 1971/1973
lithograph, edition 25/31
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, DC
- 61 *Savarin*, 1977
lithograph, trial proof
Collection of the artist
- 62 *Savarin*, 1977
lithograph, trial proof
Collection of the artist
- 63 *Savarin*, 1982
monotype and lithograph, edition 2/2
National Gallery of Art, Washington, Robert and Jane Meyerhoff Collection

LECTURES

Jasper Johns in Context Series
Sally Shelburne and David Gariff, staff lecturers
East Building Auditorium
11:00 am

March 13: *The Market Heats Up: Abstract Expressionists, Critics, and Dealers*

March 20: *Young Rebels: Robert Rauschenberg, Jasper Johns, and Cy Twombly*

March 27: *Purposeless Play: Jasper Johns, Collaboration, and the Non-Art of Marcel Duchamp, John Cage, and Merce Cunningham*

SYMPOSIUM

Jasper Johns: The First Decade
April 28, 11:00 am–5:00 pm
East Building Auditorium

Speakers for illustrated lectures include Harry Cooper, David Joselit, Richard Meyer, and Joachim Pissarro. A panel discussion will follow.

CONCERTS

1:30 and 3:30 pm
East Building Mezzanine
Featuring music by John Cage

March 17: The Edge Ensemble

March 24: The Auros Group for New Music

WORKSHOPS

High School Studio
March 12, 26, 30;
April 12, 16, 24, 26
10:00 am–12:30 pm
Focusing on Johns' paintings and his relationship with other artists, this workshop includes close observation and discussion of Johns' early work and related works in the Gallery's twentieth-century collection. A hands-on studio activity follows.

Limit: 30 students. To register, visit www.nga.gov/education/hsprog.htm#workshop

Teachers

March 17 (March 24, if repeated)

10:00 am–3:00 pm

Explore the Johns exhibition and the insights it offers into his philosophy about creating art.

Fee: \$20. For information, call 202.842.6796.

EXHIBITION OF INTEREST

Jasper Johns: An Allegory of Painting, 1955–1965
January 28–April 29
East Building, Upper Level

ON THE WEB

To view a selection of exhibition prints see:
<http://www.nga.gov/exhibitions/jasperinfo.htm>

GENERAL INFORMATION

Hours: Monday–Saturday 10:00 am–5:00 pm,
Sunday 11:00 am–6:00 pm
Gallery Web site: www.nga.gov. For information about accessibility to galleries and public areas, assistive listening devices, sign-language interpretation, and other services and programs, inquire at the Art Information Desks, consult the Web site, or call 202.842.6690 (TDD line 202.842.6176).

Admission to the National Gallery of Art and all of its programs is free of charge, except as noted.

CREDITS

Brochure written by Ruth Fine, curator of special projects in modern art, and produced by the department of exhibition programs and the publishing office. Copyright © 2007 Board of Trustees, National Gallery of Art, Washington.

The epigraph is quoted in Christian Geelhaar, "Interview mit Jasper Johns/ Interview with Jasper Johns," in Geelhaar, ed., *Jasper Johns: Working Proofs* (Basel: Kunstmuseum Basel, 1979), 68.

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COVER 1st *Etchings, 2nd State* [*Ale Cans, Flag, Flashlight, Light Bulb, Paint Brushes, 0 through 9*], trial proof, 1969 (no. 21)

Works in the exhibition are from the collection of the National Gallery of Art with the addition of several important loans from the artist.

Acquisition support for the collection of Jasper Johns' annotated proofs has been generously donated by the Patrons' Permanent Fund; The Glenstone Foundation, Mitchell P. Rales, Founder; Robert and Mary Looker; John and Mary Pappajohn; and Victoria and Roger Sant.

The exhibition is organized by the National Gallery of Art and is sponsored by The Exhibition Circle.